

**TIPS
TO
TEACHERS**

**NORTH
CAROLINA
SYMPOHONY**



TIPS TO TEACHERS

By Adeline McCall

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HOW TO MAKE YOUR CHILDREN'S CONCERT A SUCCESS

1. Be sure that principals, teachers, and school administrators have the date and the hour of the children's concert set in their schedules well in advance.
2. Arrange for a director of transportation to work out bus schedules.
3. Make a seating plan and send duplicate copies to all schools.
4. Study the children's concert program and order the instrumental recordings from the North Carolina Symphony Office. Also, order enough *Symphony Stories* for each child to have his own copy.

Address: North Carolina Symphony
Department of Education
Post Office Box 28026
Raleigh, North Carolina 27611

5. Notify your schools to urge all librarians to take part in preparing children for the North Carolina Symphony concert by:

Circulating Symphony recordings.

Showing filmstrips and telling stories related to the program.

Placing books and pictures about composers and the instruments of the orchestra on display.

Encouraging children's original art work.

GET STARTED EARLY

1. Allow time in your schedule for children to hear the recordings many times.
2. Teach the two songs which children must memorize to sing at the concert:

FOR THE BEAUTY OF THE EARTH 3 stanzas

OH! SUSANNA 2 stanzas

3. Select an instrumental group and teach them to play Oh! SUSANNA, following the instructions in *Symphony Stories* with the recording of LA PAIX from Handel's "Royal Fireworks Music." Recording: Vanguard SRV - 209 SD. This was purchased for last year's program.

THE PERCUSSION SCORE IS FOR CLASSROOM USE ONLY.

ENCOURAGE A VARIETY OF MUSICAL ACTIVITIES IN YOUR CLASSROOM, such as:

1. Learning to recognize the orchestral instruments by sight and sound.
2. Viewing filmstrips and films related to the symphony orchestra.
3. Reading books and stories about the orchestra and its instruments.
4. Making a seating chart and constructing model symphony orchestra players.
5. Collecting materials for bulletin board displays.
6. Painting murals, posters, pictures, making puppets and puppet stage.
7. Learning about composers; writing stories and plays related to their music.
8. Discussing and writing impressions of the music before and after the concert.
9. Creating free movement, dancing to the music.
10. Making illustrated "symphony" notebooks.

THE NORTH CAROLINA LITTLE SYMPHONY.....Season 1976 - 1977

John Gosling, Artistic Director/Conductor
James Edwin Ogle, Jr., Assistant Conductor
Benjamin F. Swalin, Conductor Emeritus

PROGRAM

		<u>Recordings</u>
MOZART	Overture (To be announced)	None
HANDEL	La Paix from "Royal Fireworks Music"	Vanguard SRV - 209 SD (Purchased last year)
CONRAD KOCHER	SONG: For the Beauty of the Earth Children sing three stanzas	
RESPIGHI	Suite - "The Birds" (Gli Uccelli) Prelude (Preludio) The Nightingale (L'Usignuolo) The Hen (La Gallina)	London CS 6624
THOMSON	Suite - "Louisiana Story" Chorale	Turnabout TVS 34534
STEPHEN FOSTER	SONG: Oh! Susannah Children's Instrumental Group plays first stanza Children sing two stanzas as printed in <i>Symphony Stories</i>	
STRAVINSKY	Suite No. 2 for Small Orchestra Marche Valse Polka Galop Demonstration of Instruments Surprise numbers to be announced at concert	Columbia M 31729

THE TWO SONGS

AT THE CONCERT THE CHILDREN WILL SING TWO SONGS WITH THE ORCHESTRA

Both songs are printed in *Symphony Stories*.
The words of the songs are to be memorized.
Do not bring words or music to the concert.

Tell children to watch the conductor for the signal to stand.
The orchestra will play an introduction before each song.
Children should not start singing until the conductor gives the signal. Success in singing together in a large hall will be assured if you will stress the importance of listening, and

WATCHING THE CONDUCTOR THROUGHOUT THE SONG.

The conductor will indicate by his baton movements any changes he wishes to make

in TEMPO (Faster or slower) or

in DYNAMICS (Louder or softer).

In your classroom before the concert help your singers to start together on the first note by practicing the attack. Give them a preparatory beat to insure a "clean" attack.

1. FOR THE BEAUTY OF THE EARTH

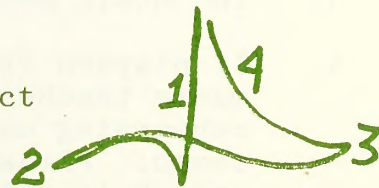
This hymn of praise is a universal favorite. It should be sung as smoothly as possible. Keep a legato line throughout, with dynamic changes as indicated below:

p ————— *mf* ————— *p*
For the Beauty of the earth, For the beauty of the skies,
p ————— *mf* ————— *p*
For the love which from our birth Over and around us
lies,
mf ————— *f* ————— *mf* ————— *mf*
Lord of all to Thee we raise This our hymn of grateful
praise.

Meter: 4/4 ♩ = 96

Count four in each measure.

Conduct




Preparatory beat is on "Four." Song starts on downbeat "One."

MEMORIZE ALL THREE STANZAS

2. OH! SUSANNA

This song by the American composer, Stephen Foster, has been played and sung for nearly a century. It is loved by the people of our country, and it has traveled abroad. Like many of Stephen Foster's songs it has the appeal of a folk song, and seems to call for a banjo or guitar accompaniment, and for dancing. Before your children sing two stanzas of Oh! Susanna a selected instrumental group from your schools will be asked to play the song through once.

Meter: 2/4  = 92

Count two in each measure.

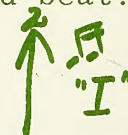
Conduct



Preparatory beat is "One."



Song starts on
last half of
"Second beat."



Instructions for the Instrumental Group:

1. Use only the instruments indicated in *Symphony Stories*,

WINDS - Recorders, tonettes, flutes, clarinets (Key of G), and other small winds. No brass instruments.

BELLS - Melody bells, xylophones, marimbas and resonator or tone bells.

VIOLINS

AUTOHARPS

2. The children chosen to take part in the instrumental group should be rehearsed ahead of time - WITHOUT A PIANO.
3. The music must be memorized.
4. If players from a number of schools are included, the music teacher or supervisor should go from school to school, rehearsing each group in exactly the same way, at the same tempo. Please make it clear that the players will be "on their own" at the concert, and in order to keep together they will have to watch the director and listen carefully.

5. The autoharp players should keep a firm, steady beat throughout. As a signal to start the autoharps will sound two strong F - chords, in strict tempo.

A U T O H A R P C H O R D S

2 7 | F | F | F | C' |
4
F	F	F C'	F :	
B^b	B^b	F	C'	
F	F	F C'	F	

NOTES ON THE PROGRAM

In planning your listening lessons for the year, you may want to allot some time to helping your children become better acquainted with a few of the popular overtures often heard on concert programs. Your library may already have recordings of overtures to check out for classroom use. The best source (on one recording) is the Bowmar Orchestral Library album entitled OVERTURES (BOL # 76). This may be ordered from Bowmar, 622 Rodier Drive, Glendale, California, 91201. It includes the following:

OVERTURE TO "THE BAT" (Die Fledermaus) by Strauss

ACADEMIC FESTIVAL OVERTURE by Brahms

OVERTURE TO "THE MARRIAGE OF FIGARO" by Mozart

ROMAN CARNIVAL OVERTURE by Berlioz

MORE ABOUT WOLFGANG AMADEUS MOZART

Most children in the elementary schools have heard Mozart's music, have read or been told about Mozart as a child and perhaps can identify him as a composer belonging to the eighteenth century. But there is so much to know and absorb about this genius, whose life was cut short at the age of thirty-five, that teachers will do well to broaden their information, and inspire their students to explore Mozart in greater depth. As a starter, you might see how many of your children are familiar with the following facts:

1. Wolfgang Mozart (Volfgahng Mot-sahrt) was born in Salzburg, Austria, January 27, 1756. Father Mozart carried his tiny son to church on a birrerly cold day to have him baptized.
2. When Wolfgang was five years old, he composed his first piece - a little minuet.
3. Mozart's father, Leopold, took Wolfgang and his sister, Nannerl, to many great cities in Europe where they gave concerts for kings and queens.
4. As a stunt, Wolfgang played the harpsichord with a cloth stretched over the keys.
5. The Austrian Emperor called him "a little magician."
6. Wolfgang and Nannerl were both taught by their father, who was an excellent violinist and a composer as well.

7. Mozart learned to play the violin, the organ, the clavichord, harpsichord and piano.
8. Mozart wrote forty-nine symphonies, the first one at the age of eight.
9. Mozart wrote his musical scores very rapidly without making any changes.
10. Mozart was noted for his clear neat handwriting.
11. Mozart had a rather large head, an important looking nose and big blue eyes.
12. Mozart loved beautiful clothes and fine jewelry.
13. After his marriage to Constance Weber, the Mozarts lived in Vienna.
14. In Vienna Mozart wrote "contradanses" or country dances for the public festivals. These dances were popular in Europe at the time George Washington was president of the United States.
15. Mozart enjoyed pleasant company and liked to dance, bowl, and play billiards.
16. The Mozarts were at times very poor and their two little sons were often cold and hungry.
17. Mozart's son, Wolfgang Amadeus, named for his father, became a talented pianist and composer, and made his living as a music teacher.
18. As a young man Mozart was a friend of the composer, Joseph Haydn, who was twenty-four years older than he.
19. Mozart's greatest opera, "Don Giovanni," was produced in Prague four years before he died.
20. Every summer, in Mozart's native city of Salzburg, there is a music festival held in his honor. Tourists from all over the world come to hear the music of this renowned composer.

FURTHER INFORMATION ON MOZART'S LIFE AND MUSIC

BOOKS

Kaufmann, Helen L.	THE STORY OF MOZART	Grossett, 1955
Mirsky, Reba Paeff	MOZART	Follett, 1960
Wheeler, Opal & Deucher, Sybil	MOZART THE WONDER BOY (a classic for children to read)	Dutton, 1943

Woodford, Peggy

MOZART

Walck, 1966

COLOR FILMSTRIPS

WOLFGANG MOZART PLAYS FOR THE KING AND QUEEN by Adeline McCall
No. 638 - 1 from the series, "Musical Adventures" Singer -
Society for Visual Education, Inc., 1345 Diversey Parkway,
Chicago, Illinois 60614.

WOLFGANG AMADEUS MOZART No. 4 from the series, "Great Composers
and Their Music" Jam Handy - Scott Educational Division, The
Jam Handy Organization, 5 Lower Westfield Road, Holyoke,
Massachusetts 01040.

THE MAGIC FLUTE from the series, "Opera and Ballet Stories"
Jam Handy - Scott Educational Division (Address above).

BOOKBOX STUDY UNIT - MOZART. Includes recording, charts,
pictures for display. Keyboard Publications, 1346 Chapel
Street, New Haven, Connecticut 06511.

LA PAIX from "Royal Fireworks Music"
George Frideric Handel
1685-1759

Recording: Vanguard
SRV-209 SD
(Purchased last year)

George Frideric Handel, the German composer who went to London, was commissioned by King George II of England to write music for a great peace celebration in Green Park. It was 1749 and a long European war had just ended with the signing of the treaty of Aix-la-Chapelle. A spectacular fireworks display was being planned. Since the music was to be played outdoors Handel's score included 40 trumpets, 20 horns, 16 oboes, 16 bassoons, a contra bassoon, a serpent, 8 pairs of kettledrums, 12 side drums, flutes and fifes as well as a complete string section.

As originally written, the "Royal Fireworks Music" consisted of an Overture, to be played before the fireworks display started, and five short movements: 1) Bourree; 2) Largo alla Siciliana (La Paix); 3) Allegro (La Rejouissance); 4) Minuet I and 5) Minuet II. At last year's children's concert the Orchestra played La Rejouissance and the two Minuets. This year's program will feature LA PAIX, a quiet number for strings and a few wind instruments in the style of a Siciliano.

The Siciliano is a 17th - 18th century dance type of Sicilian origin. It is in very moderate 6/8 or 12/8 meter, usually with a flowing, broken chord accompaniment and a soft lyrical melody with dotted rhythms. Sometimes it is used as a slow movement in early sonatas. It also appears in operas and cantatas whenever soft rural scenes are to be described. Handel's LA PAIX (The Peace) meets this description of the Siciliano completely.

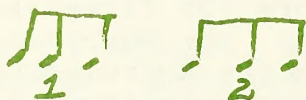
The score of LA PAIX calls for two clarinets, a bassoon, two horns, flutes, oboes, bassoons and violins, viola, cello and bass. The form is traditional - A A B B - eight measures repeated, followed by another eight measures repeated. Children should familiarize themselves with the music by listening many times before attempting to play the percussion score (See the outside back cover of *Symphony Stories*). Directions for teaching children how to play the percussion score follow.

THE PERCUSSION SCORE

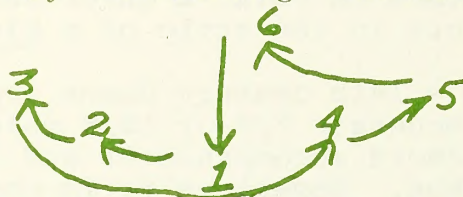
The percussion score on the outside back cover of *Symphony Stories* is to be played with the recording of LA PAIX from Handel's "Royal Fireworks Music" (Vanguard S R V - 209 SD). ENJOY THIS CLASSROOM EXPERIENCE BY PLAYING ALONG WITH YOUR CHILDREN. Do not bring percussion instruments to the concert.

TEACHING PROCEDURES:

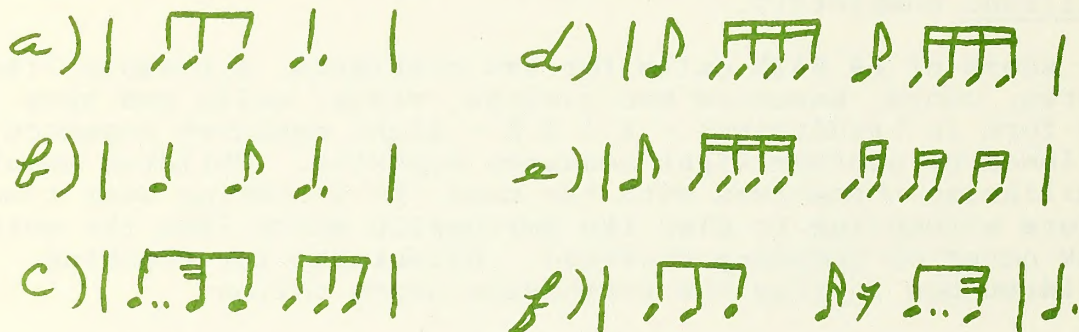
1. Play the recording a number of times for listening only.
2. Looking at the score, explain the meter - 6/8. There are six eighth notes in each measure - two groups of three



3. Since the tempo is slow, you can count 1 2 3 4 5 6 and let the children try "conducting" the music in the traditional way:



4. Clap the first beat in each measure, then let the children learn to clap the note values written for each part. Practice these patterns first:



5. See that you have all the required percussion instruments in place - one for each child - ahead of time:

DRUMS TAMBOURINES STICKS MARACAS JINGLE BELLS
TRIANGLES FINGER CYMBALS

(Wood blocks may be used instead of sticks)

MORE ABOUT GEORGE FRIDERIC HANDEL *

Children who attended last year's concert may wish to refer to their *Symphony Stories* for information about the "Royal Fireworks Music." Fire broke out after the Overture was played, and Handel's musicians had to run for their lives. Some time later the music was performed at a benefit concert to raise money for a Foundling Hospital in London.

You might want to review a few facts about Handel to stimulate your children to read books and see filmstrips relating to his life:

1. George Frideric Handel was born in Halle, Germany, in 1685, the same year in which Johann Sebastian Back was born.
2. When George was a little boy he ran away from home, following a group of street musicians.
3. George's father did not want his son to have anything to do with music - much less become a musician.
4. The boy loved music so much that his aunt Anna gave him a small harpsichord, which was hidden away in the attic for secret practicing.
5. Handel's father was a surgeon for the Duke's Court not far from Halle.
6. On one of the doctor's trips to the Court, George ran after his coach. His father had to stop the horses and take the boy in.
7. The organist at the Duke's Chapel discovered the boy's talent and allowed him to play the organ.
8. After the Duke heard George playing in the chapel he ordered Dr. Handel to give his son music lessons.
9. When Handel grew up he became a famous musician, and went to England to live.
10. He became the idol of the London public and was a guest of honor everywhere.
11. When Handel's former employer, the Elector of Hanover, became George I, King of England, he was too German to please the English taste. In order to gain popularity he appointed Handel as palace chapel master.
12. Handel taught music to the children of the Prince of Wales, and wrote his first Suite for Harpsichord for Princess Anne.

13. Handel wrote many operas which were well loved by the English audiences.
14. The oratorio, Messiah, considered by some critics to be Handel's masterpiece, was first performed in Dublin. It is sung in many American cities every year.
15. Handel became blind in his last years, but he was still able to play the organ.
16. When Handel died, he was buried in Westminster Abbey. This was the highest honor England could pay to the world-famous composer.

* Note: There are various spellings for Handel's first name. From the different possibilities Handel himself adopted the English form:

GEORGE FRIDERIC HANDEL

FURTHER INFORMATION ON HANDEL'S LIFE AND WORK

BOOKS

Berk, Phyllis L.	DUKE'S COMMAND (children)	Lantern Press, 354 Hussey Road Mt. Vernon, N.Y. 10552
Flower, Newman	GEORGE FRIDERIC HANDEL: His Personality and His Times - A Friendly Biography based on extensive research	Scribner, 1948
Rolland, Romain	HANDEL	Garden City, 1971
Sadie, Stanley	HANDEL (Great Composer Series)	Crowell, 1969
Wheeler, Opal	HANDEL: AT THE COURT OF KINGS (A classic biography for children)	Dutton, 1943
Young, Percy M.	HANDEL	D. White, 1967
Young, Percy M.	HANDEL (A reference book, including a calendar of Handel's life, catalog of compositions, etc. Illustrated)	Pellegrini, 1949

COLOR FILMSTRIPS

GEORGE HANDEL AND HIS SPINET by Adeline McCall--Correlated narration & music No. 683 - 2 from the series, "Musical Adventures." Singer - Society for Visual Education, Inc., 1345 Diversey Parkway, Chicago, Illinois 60614

THE STORY OF HANDEL'S MESSIAH, No. 860 - 5R with narration and music, symphony orchestra & Choral Union, Northwestern University - Same publisher, address above.

GEORGE FREDERICK HANDEL from the Series, Great Composers and Their Music, correlated narration and music. Scott Education Division, Jam Handy Lower Westfield Road, Holyoke, Massachusetts. 01040

FILMS

GEORGE FREDERICK HANDEL. United World, 10 minutes, black & white. Introduced by Handel's struggle to study music, a boys' choir sings from "Messiah," and an orchestra plays "Largo."

HANDEL AND HIS MUSIC. Coronet. 13 minutes, color. Handel and the development of baroque music, with selections from "Messiah."

BOOKBOX STUDY UNIT - GEORGE FREDERICK HANDEL

Includes recording, charts, pictures for display.
Young Keyboard Publications, 1346 Chapel Street, New Haven,
Connecticut. 06511

3. THE BIRDS (Gli Uccelli)
Suite for Small Orchestra
Prelude (Preludio)
The Nightingale (L'Usignuolo)
The Hen (La Gallina)
Ottorino Respighi
1879-1936

Recording: London
CS6624

At the beginning of the twentieth century a group of young Italian composers dedicated themselves to restoring the traditions of instrumental music that had been established in the 17th century by Corelli, Scarlatti, Vivaldi, Tartini and others. Due to the tremendous development of opera in Italy, symphonic and chamber music had suffered a decline. The leader of the new movement for the advancement of instrumental music was Ottorino Respighi, a gifted violinist, violist, and teacher of composition. His orchestral works, "The Fountains of Rome" and "The Pines of Rome" made him world-famous but he had other successes with operas, concertos, and with works for chamber orchestras.

THE BIRDS (Gli Uccelli) is a Suite for Small Orchestra based on the music of old masters of the 17th century - Jean-Phillipe Rameau, Bernardo Pasquini, Jacques de Gallot, and an anonymous English composer. The score calls for flutes, oboe, clarinets, bassoons, horns, trombones, celeste, and strings. There are five movements including a prelude. Each of the four movements is named for a bird: "The Dove" (Jacques de Gallot); "The Hen" (Jean-Phillipe Rameau); "The Nightingale" (Anonymous); and "The Cuckoo" (Bernardo Pasquini). At your children's concert the Orchestra will play three numbers from the Suite.

I. Prelude (Preludio) from Bernardo Pasquini (1637-1710)

Meter - 4/4 Moderately fast (A steady march rhythm)
With some help the form of the Prelude can be analyzed by your children after listening:

A - 13 measures concluding with a retard (Clap the meter 4/4)

B - 3/4 meter 15 measures, introducing themes of the hen and the cuckoo

C - 3/8 meter 44 measures, introducing bird trills in a stately dance

Interlude - 5 measures - 4/4 meter (a bridge to A)

A - 13 measures concluding with a retard (Same as first A section)

The music of the Prelude is ideally suited to creative dance movement. There are changes in mood, meter, dynamics and style to express in dancing.

Note: Bernardo Pasquini was born in Tuscany, December 8, 1637 and died in Rome on November 22, 1710. He was a

famous organist and composed operas, oratorios and harpsichord pieces.

- II. The Nightingale (L'Usignuolo) from Anonymous English
composer 17th century

The mood of this charming piece suggests a quiet garden with a dreamlike bird song. Enjoy listening without too much analyzing. Play the nightingale theme (in *Symphony Stories*) on the piano. You might also play the pedal point which is heard underneath (two octaves below middle C). The contrabasses play this in the orchestra.

- III. The Hen (La Gallina) from Jean-Phillipe Rameau
(1683-1764)

This movement opens with the unmistakable sound of a crackling hen. (See the theme in *Symphony Stories* and play it on the piano). Some children will enjoy dramatizing a barnyard scene, and making up "hen" movements. If your school library has Saint-Saens' "Carnival Animals" play the band on the recording entitled Hens and Cocks. What art activities might be suggested? For ideas on children's art see the color filmstrip: (CARNIVAL OF ANIMALS, EAV SE 8019 - Educational Audio-Visual, Pleasantville, New York 10570)

NOTE: Jean-Phillipe Rameau was born at Dijon in 1683 and died in Paris in 1764. His father was organist of Dijon Cathedral. At seven the child could read any piece of harpsichord music given him to play. But he would read nothing else and his headmaster had him removed from school. When he was eighteen he travelled all over Italy, then went around France with a troupe of actors. He was an organist in several French towns, ending up in Paris, where he became a successful and fashionable harpsichord teacher. Rameau wrote many operas and ballets. Recognizing him as important in the history of French music, Louis XV gave him an appointment at court and a pension.

BIRD MUSIC

It is surprising to learn that a great many composers have written music based on bird songs. If you are interested in finding out more about bird music read the article in The Oxford Companion to Music, 9th Edition, by Percy A. Scholes, pages 107-112.

MORE ABOUT OTTORINO RESPIGHI

1. Ottorino Respighi was born in Bologna on July 9, 1879 and died in Rome on April 18, 1936.
2. He came from a musical family: his grandfather was a violinist and organist in a Bologna church; his father taught piano and gave his son lessons.
3. Ottorino studied violin for eight years at the Liceo, and was graduated in 1899 with a diploma in violin playing.
4. He also studied composition with Luigi Torchi. His Symphonic Variations was performed at the Lieso Musicale of Bologna - his first public recognition.
5. Later he went to Russia where he played viola in the St. Petersburg Opera House, and studied orchestration with Rimsky-Korsakoff.
6. He was given a diploma in composition for an orchestral work, Prelude, Chorale, and Fugue.
7. He left Russia in two years and went to Berlin to study composition with Max Bruch. He also taught piano in a private school.
8. Respighi returned to Italy to become professor of composition at the Saint Cecilia Academy in Rome in 1913. He became director ten years later.
9. Respighi's first major success as a composer was achieved with the performance of his symphonic poem, Fountain of Rome, on March 11, 1917. Toscanini conducted it three times the following year, helping to make it one of the most successful works to come from a young Italian composer.
10. Another symphonic poem, Pines of Rome, completed in 1924, became very popular and added to his fame.
11. The Birds was written in 1928 and in the same year he produced another symphonic poem, Roman Festivals.
12. Respighi visited the United States for the first time in 1925. He appeared as pianist with the New York Philharmonic Orchestra in his Concerto in the Mixolydian Mode. He also played with other major American orchestras, and later, in 1928, attended the premiere of his opera, The Sunken Bell, at the Metropolitan Opera House.
13. Respighi was interested in using church modes and Georgian chants in his compositions. An example of this can be heard in his orchestral work, Church Windows. Koussevitsky gave the first performance of Church Windows with the Boston Symphony.

14. In 1932 Respighi was made a member of the Royal Academy of Italy.
15. Four years later he had a heart attack and was confined to bed. He was able to work on his last opera, Lucrezia, which was nearly completed when he died. His wife, who had been a former pupil of his in composition, finished the score.
16. As Italy's most famous composer, Respighi was given an impressive funeral, attended by the King, Premier Mussolini, and many prominent musicians. The music was a funeral Mass by Palestrina.
17. Respighi's body was later transferred to his native city, Bologna, where it was buried with an elaborate ceremony, honoring him with other great men of Bologna's historical past.

FURTHER SUGGESTIONS

On the same recording with The Birds you will find Fountains of Rome and Pines of Rome. If you have time to explore Fountains the use of a filmstrip will be helpful (E A V No. SE 8013 Respighi FOUNTAINS OF ROME. Order from Educational Audio Visual Inc., Pleasantville, N.Y. 10570) Children usually enjoy "Pines of the Appian Way" from Pines of Rome. (Described on the record jacket.)

4. LOUISIANA STORY - Suite
Chorale
Virgil Thomson
1896-

Recording: Turnabout
TV-S 34534

CHORALE is from one of two concert suites prepared by Virgil Thomson from the musical score of the motion picture, "Louisiana Story." The film by Robert Flaherty is a semi-documentary, depicting the industrialization of an unspoiled rural area in southwestern Louisiana. This bayou country, at the mouth of the Mississippi River, inhabited by French-speaking Acadians ('Cajuns') proved to be a rich source of native French folk songs which Virgil Thomson wove skillfully into his music. In Virgil Thomson's book, "Virgil Thomson" (Knopf, 1966), he describes the financial difficulties and delays in procuring an adequate budget from Standard Oil Company of New Jersey, subsidizers of the project. Once the sound track was made by the superb musicians of the Philadelphia Orchestra, under the direction of Eugene Ormandy, it was nominated for an "Oscar." However, it failed to get the Film Academy award because the engineers had not "sweetened the line." As Virgil Thomson explains, this is a trick used in Hollywood to make the first violin part stand out like a solo, with much vibrato. He goes on to say that he did receive a Pulitzer Award, the only one yet given for a film score.

The story of the film centers around the reactions of the people to the drilling of oil wells and to the adventures of a little boy with a pet raccoon. CHORALE, the second of the four sections of the Suite, describes the boy playing with his raccoon in the top of a tree and sighting the arrival of a drill barge. The music is composed of three different themes and a coda:

A A B A C A B Coda

The main theme (A) is an old Cajun folk tune. (See *Symphony Stories*.) The three other parts of the Suite (not to be played at the children's concert) will be interesting to listen to in your classroom: I Pastoral (The Bayou and the Marsh Buggy); III Passacaglia (Robbing the Alligator's Nest); IV Fugue (Boy Fights Alligator.)

MORE ABOUT VIRGIL THOMSON

1. Virgil Thomson is recognized not only as a composer, but as one of America's greatest music critics.
2. He was born in Kansas City, Missouri, on November 25, 1896.
3. His father was a post office administrator.
4. As a young child Virgil practiced on an upright piano which was kept in the parlor.
5. He took piano lessons with his cousin, then later studied with the best piano teacher in Kansas City.
6. He was graduated from Harvard in 1922.
7. While in college he supported himself by accompanying singers, playing the piano in theatres, and playing a church organ.
8. After a year in Paris, studying with Nadia Boulanger, he returned to Harvard as an assistant instructor.
9. From 1925 - 1932 he lived in Paris where he met the American poet, Gertrude Stein.
10. In collaboration with Gertrude Stein, Virgil Thomas wrote the music for the opera, Four Saints in Three Acts. Gertrude Stein's words in the libretto proved to be a controversial topic of conversation in the early thirties. It was good publicity for both collaborators.
11. The opera, with an all Negro cast, was successfully produced in Hartford, Connecticut, New York and Chicago.
12. In 1940 Virgil Thomson became music critic of the New York Herald Tribune, succeeding Lawrence Gilman.
13. He travels a great deal, sending in articles to the Tribune from places all over the world.
14. He has written several books, and in addition has composed operas, works for orchestra and music for films, including The River and The Plough That Broke the Plains.
15. Virgil Thomson is at present living in New York.

SUGGESTED READING:

BOOKS

Thomson, Virgil	VIRGIL THOMSON Contains interesting photographs of Thomson and contemporaries, also correspondence with Gertrude Stein. A brilliantly written autobiography	Knopf, 1966
Thomson, Virgil	AMERICAN MUSIC SINCE 1910	Holt, 1971

5. SUITE NO. 2 for Small Orchestras
Marche
Valse
Polka
Galop
Igor Stravinsky
1882-1971

Recording: Columbia M
31729

Stravinsky's Suite No. 2 for Small Children was composed in 1915 in Morges. He wrote the Polka, March and Valse first and the Galop was added later. Stravinsky himself explains that the music is a caricature, and not to be taken seriously. "The Polka" says Stravinsky, "is a caricature of Diaghilev, whom I had seen as a circus animal trainer cracking a long whip." The simplicity of the music, especially of the bass part, was to make fun of Diaghilev's limited piano technic. Stravinsky played the Polka to Diaghilev and Alfred Casella in a hotel room in Milan. Both men were astonished at the thin orchestration which came as a shock after the tremendous score of the Sacre du Printemps. Neither realized at the time that Stravinsky was going into a new period of "neo-classicism."

The Valse was written to pay tribute to Erik Satie, whom Stravinsky admired and loved. He called it a little ice cream wagon waltz. The other pieces he composed as music lessons for his two children, Theodore and Mike. The Galop is caricature of the St. Petersburg Folies Bergeres. When Ravel first heard it he thought it should be played faster - like a French Can-can.

The instrumentation of the Suite includes 2 flutes, piccolo, oboe, 2 clarinets, 2 bassoons, horn in F, trumpet in C, trombone, tuba, percussion instruments (big drum, tenor drum, cymbals) piano and strings.

The strong rhythmic elements of the music will probably offer children opportunities to make up original movement, to add percussion instruments, perhaps to make "crazy" costumes or designs. After hearing the music a number of times let them discuss the music, how it makes them feel, and offer their ideas.

MORE ABOUT IGOR STRAVINSKY

1. Igor Stravinsky heard a great deal of music as he was growing up.
2. His father was a well-known bass singer at the Imperial Opera.
3. When Igor was nine years old he was given piano lessons; he liked to practice, but he detested his school studies.
4. His parents insisted on his getting a good education, and they sent him off to the University of St. Petersburg to to study law.
5. He really had no interest in becoming a lawyer, but he completed his course of study in 1905.
6. A year later Igor and his cousin, Catherine, were married. She knew how much he loved music, and encouraged him to give up law and spend all his time learning to be a composer.
7. This was the beginning of a wonderful musical life, and a happy marriage.
8. The Stravinskys had four children: two boys and two girls. Igor was a devoted father and took time to be with them, play with them and enjoy them.
9. Stravinsky was fortunate to have the famous teacher of orchestration, Rimsky-Korsakoff, who recognized his genius. It was through Rimsky-Korsakoff that he met Sergei Diaghilev, director of the Russian Ballet.
10. Diaghilev gave him commissions for three ballets; The Firebird, Petrouchka, and The Rite of Spring. His fame began with the Russian ballet, although he wrote many more significant works.
11. After the Revolution, the Stravinsky family lived in France and in Switzerland.
12. When Harvard University invited him to give a series of lectures, Stravinsky came to the United States, and later became a United States citizen.
13. He and his second wife, Vera, lived in Hollywood, where they had a beautiful home and entertained many visitors.
14. Stravinsky's son, Soulima, became a fine pianist. His older son, Theodore, and his daughter, Melina, were both talented in art.

BOOKS

Craft, Robert	STRAVINSKY	Knopf, 1972
Libman, Lillian	AND MUSIC AT THE CLOSE: Stravinsky's Last years	Norton, 1972
Stravinsky, Theodore	CATHERINE AND IGOR STRAVINSKY Many photographs of the family	Boosey & Hawkes, 1975

FOR YOUNG READERS

Debrin, Arnold	IGOR STRAVINSKY: HIS LIFE AND TIMES	Crowell, 1969
Young, Percy M.	STRAVINSKY	D. White, 1970
Posell, Elsa Z	RUSSIAN COMPOSERS Stravinsky - page 100	Houghton, 1967

FINGER PAINTING

FINGER PAINTING, unlike painting with brushes, furnishes a simple, direct way of extending the child's listening experiences. The medium is not demanding, and it offers a high degree of tactile satisfaction. To be successful with a group of children, the situation must be carefully prepared in advance.

MATERIALS NECESSARY FOR FINGER PAINTING

Smooth surfaced tables (enamel, masonite, linoleum tops or hardwood) of height comfortable for child to stand and reach the entire area of the paper.

Finger paints of good quality. (Not made of starch or other substitutes). Preferably buy the original Ruth Shaw finger paints prepared by Binney & Smith, from Southern School Supply, Raleigh, North Carolina. Colors: Black, red, blue and green.

Other materials needed: some newspaper, a dipping pan, glazed finger paint paper, a sprinkling can, a pail to wash in, a pencil, tongue depressors, paper towels, old shirts or aprons, absorbent cloths, a tablespoon, and an electric iron.

SUGGESTIONS FOR USING WITH MUSIC: Let everyone experiment with the paint and paper for some time before introducing music. Then listen to the recording once or twice before beginning to paint. Always observe this rule:

START AND STOP WITH THE MUSIC

STEPS IN FINGER PAINTING

1. Roll sleeves above elbow, and put on apron.
2. Put folded sheet of newspaper on floor to receive finished painting.
3. Half fill pail of cool water, placing near it 2 absorbent cloths for cleaning up.
4. Have ready a pan of water 4" by 17" (or cafeteria tray) for submerging paper.
5. Place open jars on supply table along with tongue depressors for easy access.
6. Write name and date on rough or matte side of paper.
7. Roll paper in small cylinder and submerge in dripping pan. Unroll, pulling under, up and out of water until both sides of sheet are thoroughly wet.

8. Lay wet sheet on table and smooth out air bubbles and wrinkles.
9. Take jar of chosen color to table with tablespoon and depressor.
10. Put 3 level tablespoons of finger paint in center of paper.
11. Replace jar of paint on supply table.
12. Mash paint with palm of hand until it is smooth and soft.
13. Sprinkle with water and spread over entire page.
14. Add sprinkle of water now and then to keep moist until painting is finished.
15. Wash arms and hands before removing the painting.
16. Lift paper carefully at upper right corner until sheet is loosened from table.
17. Carry, spread between 2 hands, and lay on newspaper to dry.
18. Clean up finger paints from table, spoons, tongue depressors.
19. Return jar lids and jars to storage shelf.
20. Empty pans of water and dry thoroughly to avoid rust.
21. Later, when painting is dry, press it with a warm iron on matte side.

MOVEMENT AND MUSIC

Much of children's body movement comes from an innate necessity to move and a love of movement for its own sake. Joan Russell, a leading authority on Modern Dance Education, says: "The child needs to experience dance which grows directly from his personal movement expression." She is emphatic in stating that dances which would involve the child in memorizing set steps and patterns, such as folk dances and square dances, PROPERLY BELONG TO THE ADULT WORLD.

Read: *Creative Dance in the Primary School* by Joan Russell (Praeger, 1965)

SOME TYPES OF FREE MOVEMENT ARE SUMMARIZED BELOW:

Imaginative, creative, or dramatic movement. Children's own ideas, freely expressed in movement reflect their observations of the world around them: PEOPLE--mother, father, sister, brother, grandfather, grandmother, doctor, teacher, baby, friend, king, queen, clown, nurse, and others. ANIMALS AND INSECTS--dogs, cats, rabbits, birds, frogs, worms caterpillars, snakes, bees, mosquitoes, horses, animals of the farm, circus, and zoo. NATURAL PHENOMENA--rain, snow, wind, heat, cold, seasons, waterfall, mountain, ocean, river, valley, fog, lightning, thunderstorm, hurricane, life on a farm, cycle of planting, growing, and harvesting. MECHANICAL INVENTIONS--trains, boats, airplanes, dump trucks, electric saws, steam shovels, water wheels, washing machines, printing presses, typewriters, parts of a clock. DESIGN AND DIRECTION--circle, straight line, zig-zag, square, figure eight, triangle, diagonal, up, down, close together, far apart, backward, forward, over, and under. MOOD OR QUALITY--sad, gay, angry, sleepy, funny, crazy, peaceful, fat, thin, big, little, smooth, jerky, noisy, quiet.

Movement expressing musical content and form: PATTERN--notes of long and short duration, repetitive patterns, like and unlike rhythmic and melodic patterns. PITCH--melodic rise and fall, high and low. TEMPO--fast, slow, gradually faster and slower. DYNAMICS--loud, soft, gradually louder or softer. METER, PULSE, BEAT. ACCENT. PHRASING--like and unlike phrases, repeated phrases. MUSICAL FORM--A B, A B A, A B C, A A B B, etc.; folk song with refrain, simple rondo form, theme with variations.

A few suggestions for movement procedures follow: 1) Move tables and chairs aside. Children may help. 2) Have children take off their shoes and socks whenever possible. Contact of bare feet on the floor is better for "feeling" the rhythm. With shoes off children can hear the music better, but sneakers or rhythm sandals may be used. 3) Encourage, but do not force any child to participate until

he is ready. Let him watch the others. 4) Suggest using all the floor space, and dancing way out "to the edges." 5) Work with a small group at a time so that the children can keep as much space as possible between them and avoid bumping into each other. 6) Use music that is familiar to the children before they move to it.

INSTRUMENTS OF THE ORCHESTRA

BEFORE YOU START LISTENING to the recordings on the Children's Concert Program, you may want to teach (or review) the instruments of the orchestra. There are books, filmstrips, pictures and films available in most Elementary School libraries. Check with your librarian to discover your local resources.

BRING IN LIVE PLAYERS to demonstrate their instruments whenever this is possible. Children learn more from a live demonstration than from reading about the instruments or looking at pictures.

RECORDINGS, FILMSTRIPS, AND FILMS

<i>Leonard Bernstein's Young People's Concerts</i>	Book with recordings	(Simon & Schuster)
<i>Music Spotlight Series</i>	Percussion, Brass, Keyboard, Woodwinds - Film-strip with recording	(Eye Gate)
<i>Instruments of the Orchestra</i>	Excellent recordings of all the instruments, with teacher's guide. Illustrations	(RCA LES-6000)
<i>Meet the Instruments</i>	Recordings and filmstrips are correlated. Large color charts of all the orchestral instruments also available.	(Bowmar)
<i>Instruments of the Orchestra</i>	6 filmstrips, 6 recordings Historical approach appealing to upper grades	(Jam Handy - Scott Holyoke, Mass. 01040)

For films about the orchestra and its instruments, order catalog from: Bureau of Audio-Visual Education
University of North Carolina
Extension Division
Chapel Hill, North Carolina 27514

BOOKS

<i>All About the Symphony Orchestra</i> by Dorothy Berliner Commins	Illustrated with photographs & line drawings	(Random House) 1961
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BOOKS

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|---|--|------------------------------|
| <i>Let's Learn About the Orchestra</i> by Carla Greene | Illustrated by Anne Lewis | (Harvey House, Inc.)
1967 |
| <i>What Makes an Orchestra</i> by Jan Balet | An excellent book --
an old favorite | (Oxford University Press) |
| <i>An Introduction to the Instruments of the Orchestra</i> by Jane Bunche | A Big Golden Book
Illustrations by Alice & Martin Provensen | (Golden Press)
1962 |

SOURCES OF INSTRUMENTS

THE WORLD OF PERIPOLE
Browns Mills, New Jersey
08015

LYONS INSTRUMENT COMPANY
530 Riverview Avenue
Elkhart, Indiana
46514

RHYTHM BAND, Inc.
Post Office Box 126
Fort Worth, Texas
76101

PERCUSSION INSTRUMENTS

The following are from Lyons Instrument Company:

Current Price
(Subject to
change)

5" Triangle with striker	No. 4707	\$.65
7" Tambourine	No. 4789	3.35
Rhythm Sticks, assorted colors, pair	No. 4734	.20
Rhythm Sticks, 1 notched, 1 plain	No. 4735	.30
7" Brass Cymbals with knobs, pair	No. 4724	2.60
Claves - pair	No. 4773	1.15
Set of 4 Finger Cymbals	No. 4727	3.90
Castanets on handle	No. 4780	3.33
Set of two Sand Blocks	No. 4766	.90

The following are from the World of Peripole:

Oriental Tom-Toms-Medium	No. P3022	6.95
Oriental Tom-Toms-Large	No. P3023	9.50
5" Triangle with striker	No. P1155	.65
7" Tambourine, 7 pr. jingles	No. P3107	5.00
Smooth Rhythm Sticks, red enamel	No. P2051	.50
Rhythm Sticks, 1 smooth, 1 fluted	No. P2053	.55
7" Brass Cymbals with knobs	No. P2575	5.25
Hand Painted Claves	No. P2577	2.25
Large Rosewood Claves	No. V2601	3.40
Deluxe Mahogany Claves	No. P2578	3.95
Small Rosewood Claves	No. V2602	2.60
Medium Twin Bongos	No. P3901	9.95
Gourd Maracas	No. P3501	2.25
Set of four Finger Cymbals	No. P2501	4.50
Castanets on handle	No. P2156	3.95
Set of two Sand Blocks	No. P2002	.90
Set of two Jumbo Sand Blocks	No. P2001	1.30

The following may be ordered from Lyons or from the manufacturer,
 Ludwig Industries
 1728 North Damen Avenue
 Chicago, Illinois 60647

Bell Boy (Jingle bells on a flat handle) \$1.00

The following are from Rhythm Band, Inc.:

		Current Price (Subject to change)
Chinese Tom-Tom, 10" x 4" deep with mallet	No. RB-1115X	\$8.75
5" Triangle with striker and holder	No. RB-749	.95
7" Tambourine, 6 pair jingles	No. RB-925	3.50
Rhythm Sticks, 1 fluted, 1 plain	No. RB-767	.32
Rhythm Sticks, 2 plain	No. RB-768	.26
7" Brass Cymbals with knobs, pair	No. RB-732	3.65
Pair Hardwood Claves	No. RB-723	1.30
Pair Deluxe Rosewood Claves	No. RB-724	2.05
Medium Twin Bongos	No. RB-1302	6.95
Medium Maracas, colored wood	No. RB-1203	2.95
Set of 4 Brass Finger Cymbals	No. RB-784	2.50
Castanet on handle	No. RB-858	.80
Jumbo Sand Blocks, pair	No. RB-753	.90

Send for Catalogs

M E L O D Y I N S T R U M E N T S

	Current Price (Subject to change)
Color Xylophones stamped with numbers and letters, 8 notes, key of C.	\$12.95 Doz.

Order by dozen from:

Childhood Interests, Inc.
 Roselle Park, New Jersey

Zim-Gar Bells - 20 notes, chromatic 7.50

Order from:

George M. Froelich, Inc.
 130 Eastern Avenue
 Baltimore, Maryland

Monarch Deluxe Chromatic Bells	No. 1420-C	20.00
Order from Lyons Instrument Co.		
(Address under Sources of Instruments)		

The following are from the World of Peripole:

"Royal" Song Bells - Octave diatonic (Quantities of 6 or more \$4.00 each)	No. P5080	5.00
"Royal" Song Bells - 20 note chromatic (Quantities of 6 or more \$13.50 each) <u>With steel-enforced fibre case</u>	No. P5202	14.50

The following are from Rhythm Band, Inc.:

The Artist, Jr. Resonator Bells 20 notes, 1-1/2 octaves, beginning with middle C <u>In polyvinyl case</u>	No. RB2121	39.50
8 note Diatonic Bell Set, Middle C to one octave above	No. RB-2201	5.50
Colorful Bell Set, good for K-3 grades, C above Middle C to C Diatonic, each note a different color	No. RB-2305	3.95
Add-a-Note-8 notes with additional F# and B ^b , with two mallets	No. RB-2520	5.95

W I N D I N S T R U M E N T S

Small Wind Instruments

The following are from Lyons Instrument Co.:

Tonettes (Specify black or red)		.80
Tonette Case	No. T-24	.20
Flutophones (Specify black or white or red)		.80
Flutophone case	No. 4692	

The following are from the World of Peripole:

Tonettes (Specify black, red, blue, yellow, green, white)	No. P1322	.80
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Song Flutes (Specify black, ivory, yellow, red)	No. P1320	.80
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Quantity prices on tonettes & song flutes per dozen		.70
per gross		.60
over 500		.50

Note: Mouthpieces may be
sterilized with Zepharin
chloride, available at any
drug store. Allow the
mouthpiece to remain in the
solution for several
minutes, then rinse in
water.

The following are from Rhythm Band, Inc.:

Tonettes (Specify color)		
Black with Bell	No. RB-1801	.85
Red with Bell	No. RB-1802	.85
per dozen		9.48
per gross		110.00

Instruction book for tonette
and small winds:

Melody Fun by Forrest Buchtel No. RB-1809

Recorders

Recorders - Soprano, C - Applewood (Imported from Germany)	3.95
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Order from: Burritt Music Co.
Attention: Mr. Fred Redente
23 Main Street
New Britain, Conn.

Instruction Book:

First Tunes for Tonette or Soprano Recorder by Elizabeth Scheinwold (Kalmus).	1.50
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Order from Burritt Music Co.

The following are from Lyons Instrument Co.:

Kitching Soprano Recorder (with case)	No. NK-700	2.20
Dolmetsch Soprano Recorder	No. 8321	2.76
New "Cambridge" Soprano Recorder	No. R50	1.70

Check the catalog for wood recorders
imported from Germany - C
Soprano, F. Alto, C Tenor, F
Bass

The following are from the World of Peripole:

Pearwood Recorders, Key of C:

"Student"	No. P1305	2.50
"Standard"	No. P1306	2.75
"Deluxe"	No. 1307	2.95

The following are from Rhythm Band, Inc.:

Renaissance Soprano Recorders (Baroque fingering)	No. RB-1780	1.75
Renaissance Soprano Recorders (German fingering)	No. RB-1780 G	1.75
Quilted vinyl bag for Soprano Recorder	No. RB-1784	.45

H A R M O N Y I N S T R U M E N T S

The following is from Lyons Instrument
Co:

The "Original" Autoharp-American Made by Oscar Schmidt Model L-12	45.15
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12 Bar (G minor, B flat, A sev.,
D min., F, E sev.,
C sev., G sev., A minor,
C, D sev., G)

15 Bar (Basic twelve chords plus E flat, F sev., D) L-15 EBH	50.80
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The following is from the World of Peripole:

Chromaharp - 12 bar N	No. P1212	54.95
15 bar	No. P1215	59.95
Autoharp Carrying Case	No. P1230	15.95

The following is from Rhythm Band, Inc.:

Chromaharp - 12 bar	No. RB1530	54.95
15 bar	No. RB1545	59.50
Economy Carrying Case	No. RB1509	7.95
5-chord MiniHarp - C, F, B ^b , G ⁷ and C ⁷	No. RB1505	29.95
<i>Favorite Songs for the MiniHarp</i> by Ken Harris	No. RB7004	2.95



